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a "note on poetic style in Italian" and a "note on the reading of Italian verse," both of which are of value in a study of the drama. The phonetic symbols for certain sounds appear here only in the vocabulary, not in the text proper. Might it not be well, perhaps, to supply the vocabulary with a few more verb-forms—still a rather uncertain part of a student's knowledge at the end of a first year's course? Through a slip "valle" is entered as masculine.

Bryn Mawr College

AGNES R. RIDDELL

A BOOK OF GERMAN LYRICS selected and edited with notes and vocabulary by FRIEDRICH BRUNS, University of Wisconsin. (D. C. Heath & Co.)

This book is intended for the work of fourth and fifth semester German in College, and could be used in the third or fourth year in the high school. It contains poems from Goethe, Schiller, Uhland, Eichendorff, Rückert, Heine, Platen, Lenau, Möricke, Hebbel, Keller, Storm, Meier, Lilienkron—138 poems altogether. The choice of poems is made with very good taste and shows that the editor not only loves and appreciates lyrical poetry but that he has not forgotten pedagogical considerations in selecting the poems. Reproductions of three pictures of Schwind and three of Böcklin fit in very well with the poems and are certainly an addition to the value of the book.

There are several good selections of German poems to be had in this country, e. g., Klenze, Dillard, Purin & Roedder, Hatfield, etc. The first mentioned is decidedly for advanced students, the others are more elementary in character; but there is certainly room for a selection like the one of Bruns, which is especially suitable for the large crowd of students who begin German in college and have no time to take more than two years; they are students who are doing major work in other subjects and need the German language as a tool. I am just using this book of German Lyrics with a class of that kind and find it most satisfactory. It gives the students not only the best of German lyrics, but it also gives them in a general way an introduction to German literature. The editor says that his aim has been, not so much to acquaint the students with individual great poems as with the poets themselves. For that purpose the notes (35 pages) contain short introductory sketches of the poets in English which very well answer the purpose. The notes also contain explanations of difficult passages, and an occasional interpretative sentence greatly helps the understanding of a more difficult poem. The notes are short enough to leave the good teacher something to say and still they contain sufficient material to prevent the other class of teachers from going astray too far. A very slight and unimportant error seems to have crept in, page 138; Möricke was not a vicar, but a curate for eight years.

The German word "Vikar" as it was used then and is used today in Württemberg corresponds exactly to the English "Curate," a young clergyman who is the assistant of an older one.

The vocabulary, 39 pages, is complete and satisfactory and remarkably free from typographical errors. Perhaps the translation of "ahnungsvoll" with "full of sweet foreboding; ominous" is not a very happy one, but the word is almost untranslatable.

I am sure the little book will prove a help to the teachers of German and especially to the college instructors in this country.

Vassar College

L. L. STROEBE

EL PALACIO TRISTE, by GREGORIO MARTÍNEZ SIERRA, and *GANARSE LA VIDA*, by JACINTO BENAVENTE. Edited by MEDORA LOOMIS RAY, with introduction, exercises and vocabulary. Boston, Ginn & Co., 1921. IX+144 pp. Price \$.72.

Mrs. Ray has been singularly happy in a choice of texts combining simplicity of constructions with real literary worth. To meet the needs of "second or third year high-school students who have completed the elements of grammar," ample and well varied direct-method exercises, including admirable drills in *locuciones* and *familias de palabras*, have been provided. Mrs. Ray, herself, questions, in her preface, the pedagogical wisdom of including the English-Spanish vocabulary which, moreover, proved a source of much annoyance and loss of time to an advanced class interested only in the text itself. Typographical errors noted are: 42-11, *agradecido* for *agradecidos*; 42-28, *desnudarse* for *desnudaros*; 44-32, *malcrinando* for *malcriandoos*; 128 a, *rodar* for *rondar*. Exclamation marks should be used enclosing: 42-7, natural; 42-8, Una . . . pueblo; 44-24, Hasta . . . llegar. As compared with the text of Benavente, Teatro XIX, 1920, the following omissions are noted in *Ganarse la vida*: 44-2, between Qué and has, le; 45-18, between *estoy* and *obligado*, más; 45-33, between *no* and *callas*, te. There is also some inconsistency in the editing of the dialect forms.

Constructions that might require explanation have been left to the teacher, as notes have been omitted, and the burden of translating difficult idioms has been put upon the vocabulary, which, however, is, especially for elementary students, not always adequate. It should at least have included or explained the following: 3-16, *escena*=stage; 4-15, and elsewhere, *claro que sí*; 4-18, *armándose de paciencia*; 5-4, *señor mío*; 5-6 *et passim*, *sí que*; 5-20, *Cómo*; 5-23, *hipócritamente dolido*=pretending to be hurt; 5-33, *bajando de la luna*; 6-2, *decía que sí*; 6-21, *vuelto a la luna*; 6-28, ¿En . . . tarde?; 6-32, *eso de*; 6-33, 11-9, *sí . . . va*; 11-14, *con que*; 11-19, *digo*; 13-6, *Como . . . es*; 14-23, *Chico . . . esto*; 15-1, *Ya lo sé*; 15-19, *refrescando*, taking refreshment; 15-22,